

CD 2012--74



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Friday, November 16, 2012
7:30 pm. Walter Hall

An Evening of Song
with special guest
Adrianne Pieczonka
John R. Stratton Visitor in Music

PROGRAM

- | | | |
|----|--|----------------------|
| 1 | <i>Dies Bildnis ist bezaubernd schön (Die Zauberflöte)</i> | W. A. Mozart |
| 2 | <i>La danza</i> | Gioacchino Rossini |
| | Rocco Rupolo, tenor, Jia-Liang Zhu, piano | |
| 3 | <i>Gretchen am Spinnrade</i> | Franz Schubert |
| 4 | <i>La zingara</i> | Giuseppe Verdi |
| | Elizabeth Polese, soprano, Kimberley Bartczak, piano | |
| 5 | <i>Amour! Viens aider ma faiblesse (Samson et Dalila)</i> | Camille Saint-Saëns |
| 6 | <i>Poljubila ja na pechal'</i> | Sergei Rachmaninoff |
| | Olenka Slywyska, mezzo, Rina Kim, piano | |
| 7 | <i>Ne poy krasavitsa, pri mne</i> | Sergei Rachmaninoff |
| 8 | <i>Quando rapito in estasi (Lucia di Lammermoor)</i> | Gaetano Donizetti |
| | Charlene Santorini, soprano, Florence Mak, piano | |
| 9 | <i>Ach, so fromm (Martha)</i> | Friedrich Von Flotow |
| 10 | <i>Before life and after (Winter Words)</i> | Benjamin Britten |
| | Andrew Haji, tenor, Narmina Afandiyeva, piano | |
| 11 | <i>Walt Whitman in 1989</i> | Chris DeBlasio |
| 12 | <i>Mögst du, Mein Kind (Der fliegende Holländer)</i> | Richard Wagner |
| | Dann Mitton, bass, Asher Farber, piano | |
| 13 | <i>Caro nome (Rigoletto)</i> | Giuseppe Verdi |
| 14 | <i>Love's Philosophy</i> | Roger Quilter |
| 15 | <i>Talk</i> | |
| | Andrea Nunez, soprano, Susan Black, piano | |
| 16 | <i>An die Musik</i> | Franz Schubert |
| 17 | <i>When I have sung my songs</i> | Ernest Charles |
| | Adrianne Pieczonka, soprano, Steven Philcox, piano | |

Biographies

Hailed for her "impeccably pure and iridescent voice" (*Financial Times*) Canadian soprano **ADRIANNE PIECZONKA** has appeared on leading opera and concert stages in Europe, North America and Asia under the direction of such conductors as James Levine, Riccardo Muti, Zubin Mehta, Sir Neville Marriner, Claudio Abbado, the late Richard Bradshaw, Lorin Maazel, Nikolaus Harnoncourt, Anthony Pappano and the late Sir Georg Solti. In addition to performances at New York's Metropolitan Opera, the Vienna Staatsoper, Paris, Berlin, Munich Frankfurt, Los Angeles, and La Scala, Adrienne has appeared at some of Europe's finest summer festivals including Salzburg, Bayreuth, Glyndebourne and Lucerne.

Following her return to the Bayreuth Festival as Senta in a new production of *Der Fliegende Holländer* conducted by Christian Thielemann, Adrienne's 2012-2013 season features a reprisal of the rôle of Senta in Torino, *Ariadne auf Naxos* in Hamburg and Munich, *Tosca* and *Otello* in Berlin. She makes her role debut as Madame Lidoine in *Dialogue des Carmélites* at the Canadian Opera Company in Toronto and performs Verdi's Requiem in Hamburg. A major highlight of Adrienne's 2013 summer is her performance as Chrysothemis in a new production of *Elektra* at the Aix-en-Provence Festival, directed by Patrice Chéreau and conducted by Esa-Pekka Salonen. Future seasons will see her at London's Royal Opera House Covent Garden, in Toronto, Vienna and New York.

Critically acclaimed for her interpretation of Wagner's strong and tragic women, Adrienne's celebrated portrayal of Sieglinde in *Die Walküre* has taken her to some of the world's most famed houses - the Bayreuth Festspiele, Metropolitan Opera, the Canadian Opera Company - and made it one of her signature roles earning her the title as "the Sieglinde of our time" (*Die Zeit*). She has also triumphed in the roles of Elsa in *Lohengrin* and Senta in *Der Fliegende Holländer*, making her Paris opera debut in the latter role.

Strauss has also featured on Adrienne's recent calendar including performances of *Der Kaiserin* in the Maggio Musicale production of *Frau Ohne Schatten* in Florence, the title roles of *Arabella* in Vienna and *Ariadne auf Naxos* in Vienna, Toronto, Bilbao, and Munich, and as the Marschallin in *Der Rosenkavalier* in Salzburg, Vienna, and Munich.

Other recent highlights include her critically acclaimed debut as Amelia in the Metropolitan Opera production of *Simon Boccanegra*, simulcast on radio and Live in

HD; her debut as *Tosca* at the Los Angeles Opera; her debut as Leonora in *Fidelio* with the Canadian Opera Company; as Elisabetta in *Don Carlos* at the Dresden Semperoper, the COC, the Teatro Comunale in Florence; Lisa in *Pique Dame* at the Metropolitan Opera; as Elisabeth in *Tänhauser* at Milan's famed La Scala. She also participated in the Vienna Staatsoper's star-studded gala honouring the retirement of long-time Intendant Ioan Holender.

A consummate concert and recital artist, Adrienne has performed on stages in Europe and North America. Her recent recital at Toronto's Koerner Hall and her recital debut at Roy Thomson Hall have garnered unanimous high praise. She has given song recitals in Great Britain, Austria, France and Canada and has appeared with the Orchestre symphonique de Montréal, where she performed Messiaen's *Poèmes pour Mi*, conducted by Kent Nagano, the Los Angeles Philharmonic, the Deutsches Symphonie-Orchester, the National Arts Centre Orchestra, among many other orchestras.

Adrienne's most recent CD is the JUNO Award-winning recording of some of Puccini most well-loved arias from *Tosca*, *La Bohème*, *Madama Butterfly*, *Manon Lescaut*, among other favourites. She also stars as Elsa in Hänssler Classic's highly acclaimed recording of *Lohengrin*, which also features Johan Botha as Lohengrin and conducted by Semyon Bychkov and was named both DISC OF THE YEAR and received the OPERA AWARD at the 2010 BBC Music Magazine Awards. Also, a recent release is her recording of Paul Griffiths's tribute to Lieutenant-General Roméo Dallaire *The General* with l'Orchestre symphonique de Montréal and Kent Nagano on the JUNO Award-winning CD, *Beethoven: Ideals of The French Revolution (Analekta)*.

Her first solo recording of arias by Wagner and Strauss received high praise. Her other critically applauded discs include *Falstaff* with Bryn Terfel and Claudio Abbado, *Don Giovanni (Naxos)*, *The Complete Orchestra Songs of Richard Strauss (Nightingale)*, and *Die Fledermaus (Nightingale)*.

Adrienne can be seen on DVD as Amelia in the Metropolitan Opera's production of *Simon Boccanegra*, as the Marschallin in *Der Rosenkavalier* (TDK) and as Donna Elvira in *Don Giovanni* (TDK).

Adrienne began her career at the Canadian Opera Company in *Lady MacBeth of Mtsensk* in 1988, returning to that company in 1994 to sing the rôle of Mimi in *La Bohème*. In 1989 she joined the Vienna Volksoper and established her home and career in Europe. In 1991 she became a member of the Vienna Staatsoper where she continues to enjoy great success. After living in London for some time, Adrienne

returned to live in Toronto in 2005, where she continues to make her home.

In June 2012, Adrienne received the Queen Elizabeth II Diamond Jubilee Medal, created to mark the 60th anniversary of the Queen's accession to the throne and to recognize an individual's significant contribution to Canada. In 2007, she was made an Officer of the Order of Canada in recognition of a lifetime of outstanding achievement, dedication to the community and service to the nation. Earlier in the same year, she was named a Kammersängerin by the Austrian government. Originally bestowed by the royal courts, the title "Kammersänger(in)", or chamber singer, is awarded to distinguished singers who have made a significant contribution to the arts in Austria.

Adrienne Pieczonka is a distinguished alumna of the Faculty of Music's Opera Program at the University of Toronto.

Pianist **STEVEN PHILCOX** has quickly established himself as one of Canada's finest collaborators and has performed with many renowned singers including Richard Margison, Isabel Bayrakdarian, Shannon Mercer, and Measha Brueggengosman. His performances consistently receive high praise and critical acclaim prompting *The Globe and Mail* to write "a superb piano partner... gorgeously accompanied." Mr. Philcox's recital appearances have taken him to many of North America's greatest concert halls including his Carnegie Hall debut in association with the American Society for Contemporary Opera and Song as well as his Alice Tully Hall debut at Lincoln Center. He has also performed at the Los Angeles County Museum of Art in a live broadcast of Schubert's *Die Schöne Müllerin*. In addition, Mr. Philcox has been heard under the auspices of the Marilyn Horne Foundation, the Janacek Festival in Glens Falls, New York, and the National Arts Center, Ottawa. Mr. Philcox is often heard on the recital stages of Toronto and continues to garner the reputation as one of this city's most expressive and colorful interpreters.

Tenor **ROCCO RUPOLO** is in his second year of the opera diploma program, studying with Prof. Lorna MacDonald. His roles include Anthony in Aspen Summer Music Festival's *Sweeney Todd*, Ferrando in *Così fan tutte*, Monsieur Lacouff in *Les Mamelles de Tirésias*, L'Amante in *Amelia al Ballo*, Cecco in *Il mondo della luna* and the Governor in *Candide*, all performed with the University of Toronto's Opera Division. He sang Lindoro in Haydn's *La Fedelta Premiata* with Opera in Concert, Dr. Blind in Strauss's *Die Fledermaus* with Toronto Operetta Theatre, Paco in de Falla's *La Vida Breve* with SOLT, and Rinaldo in Brahms' *Rinaldo* with the Victoria Scholars.

A native from China, **JIA-LIANG ZHU** is currently pursuing her Masters in Piano Performance and Pedagogy at the University of Toronto, under the tutelage of Marietta Orlov and Midori Koga.

ang has a passion for collaboration with other musicians. She was a participant in the Tapestry New Opera Workshop and Showcase concert (2012, Toronto), and performed with her trio for oboe, bassoon and piano at the Imani Winds Chamber Music Festival (2012, New York).

ELIZABETH POLESE is in the fourth year of her undergraduate studies at the University of Toronto, where she studies voice performance with Mary Morrison (O.C.). She has also studied at the Centre d'Arts Orford, and is the proud recipient of the Greta Kraus Memorial Scholarship this year. A Toronto native, Beth has performed in various musicals and operas across the city, and will be performing in the chorus of *L'Elisir d'Amore* with the UofT Opera Division next week.

KIMBERLEY-ANN BARTCZAK is in her last year of the Master's degree in collaborative piano at the University of Toronto under the tutelage of Steven Philcox. Originally from Montreal, Quebec, Ms. Bartczak holds a Bachelor's degree and a diploma in piano performance from Concordia University and is an alumna of the Centre for Opera Studies in Italy. Upcoming concerts include music direction for Opera Five's Talk Opera production and accompanist for the University Women's Chorus and Mississauga Festival Choir.

OLENKA SLYWYNSKA, a native of Toronto, is in her second year of the Master of Vocal Pedagogy and Performance, studying with Lorna MacDonald. Olenka has sung a variety of operatic roles, most recently the role of Third Lady in Mozart's *Magic Flute* at the Highlands Opera Studio. Ms. Slywyska also frequently performs oratorio roles, her latest engagement being Beethoven's 9th Symphony with the Hamilton Philharmonic Orchestra in May 2012. Olenka is eagerly anticipating the arrival of her firstborn child.

RINA KIM is originally from South Korea where she began her piano training at the age of 4. She completed a Bachelor of Music Performance with Honours at the University of Western Ontario as a scholarship student under Gwen Beamish. She also studied with John Hess and attended master classes with some of the world's most prominent artists, including John Perry, Andre Laplante, Eugene Barban and Sara Leimon. She was a pianist at Toronto Opera Repertoire from

2010-2012 and organist, collaborative pianist and chamber musician in her church and within the community. She is currently enrolled in the first year of her Master's degree in collaborative piano at the University of Toronto.

Hailed as "a young vocalist to watch... with a rich and penetrating operatic voice," soprano **CHARLENE SANTONI**'s career includes appearances with Edmonton Opera, Saskatoon Opera, Pacific Opera Victoria, Tapestry New Opera, Saskatoon Symphony Orchestra, National Arts Centre Orchestra, Tanglewood Music Center and Boston Pops. Charlene was a featured soloist in Toronto's Green Door Cabaret series with Michael Burgess. Presently, she can be heard in the installation "Qui" by John Oswald at the ROM. In the first year of the DMA in Voice Performance at the University of Toronto, she studies with acclaimed voice pedagogue Mary Morrison. She is the 2012-2013 recipient of the Greta Kraus Graduate Fellowship.

Over the past years, Vancouver-born pianist **FLORENCE MAK** has established herself as a versatile soloist, collaborator, chamber, and orchestral musician. She was recently awarded the Women's Musical Club of Toronto Centennial and the University of Toronto Fellowship scholarships. Florence completed her Bachelor of Music in Piano Performance with Honours at the University of Toronto in 2011 under the guidance of Henri-Paul Sicsic, and is currently completing her Master's degree in Piano Performance with Jamie Parker.

ANDREW HAJI, tenor, is in his second year of the graduate program in Opera at the University of Toronto's Faculty of Music, where he studies with Dr. Darryl Edwards. Andrew recently appeared as Rob Ford in *Rob Ford, the Opera* and as Ferrando in Mozart's *Così fan tutte* at the University of Toronto. Next week, Andrew will be appearing as Nemorino in *L'Elisir d'amore* with the University of Toronto Opera Division. As the 2012 winner of the Jim and Charlotte Norcop Song Recital Prize, Andrew will perform at a concert on January 8, 2013 in Walter Hall at 12:10 pm.

NARMINA AFANDIYEVA was born in Baku (Azerbaijan) in 1976. Early going in for music, Narmina gave her maiden solo concert at the age of 6. In 1994, Narmina entered the Baku Music Academy, into the class of a remarkable teacher- Adelya Vekilova, and graduated in 2000 with a Master's degree. Narmina is a student in the collaborative piano program at the University of Toronto's Faculty of Music. In October

2012, she won the Gwendolyn Koldofsky Prize in Accompaniment.

Originally from Moncton, New Brunswick, bass **DANN MITTON** is a first-year Master of Music student with Wendy Nielsen. Dann is an alumnus of Summer Opera Lyric Theatre, Britten-Pears Young Artists Programme, Aspen Opera Theater Center and Tanglewood Music Center. He has worked professionally as Sarastro, Masetto, Rossini's Basilio, Angelotti, Sparafucile, Zaccaria and Hard-Boiled Herman in Friml and Stothart's *Rose Marie*. If he weren't an opera singer, Dann would be breeding and training Bernese Mountain Dogs.

ASHER FARBER is in his first year of his Master of Music in collaborative piano with Steven Philcox. He is a proud native of Ottawa, where he completed his Bachelor of Music in piano performance at the University of Ottawa. Asher has been privileged to have studied with great pianists such as Stéphane Lemelin and Andrew Tunis. It has been suggested on several occasions that Asher's face somewhat resembles Franz Schubert, although Asher cannot make the connection.

A native of Markham, Ontario, soprano **ANDREA NUNEZ** is a first-year Masters student in Opera Performance, under the instruction of Lorna MacDonald. Most recently, she has performed the roles of Pamina in *Die Zauberflöte* (AEDO), and Susanna in *Le Nozze di Figaro* (COSI). Andrea has been the recipient of the ARIAS - COSI Summer Study Abroad Award, and an Encouragement Award from the Metropolitan Opera National Council Auditions. In March, Andrea will be performing the role of Miss Jessel in the Opera Division's production of Britten's *The Turn of the Screw*.

SUSAN BLACK is both a pianist and a mezzo-soprano. A native of Sidney, B.C., Susan received her Bachelor of Music degree from the University of Victoria. She received her Master of Music degree in voice performance at the University of Toronto. In her role as a collaborative pianist, Susan has performed numerous recitals with soloists, as well as touring with a variety of choirs from across Canada. She has been recorded in recital for CBC Radio- Canada and appeared in the 2006 television series *Bathroom Divas*. Susan has been a member of the Canadian Opera Chorus since 2001. She is currently working on her second year of a Master's degree in collaborative piano with Steven Philcox at the University of Toronto. She is also on faculty at York University, where she divides her time as a coach and private piano instructor.

Texts and Translations

Dies Bildnis ist bezaubernd schön

Dies Bildnis ist bezaubernd schön,
Wie noch kein Auge je geseh'n!
Ich fühl' es, wie dies Götterbild
Mein Herz mit neuer Regung füllt.
Dies' etwas kann ich zwar nicht nennen,
Doch fühl' ich's hier wie Feuer brennen.

Soll die Empfindung Liebe sein?
Ja, ja, die Liebe ist's allein.

O, wenn ich sie nur finden könnte!
O, wenn sie doch schon vor mir stände!
Ich würde, würde, warm und rein,
Was würde ich?

Ich würde sie voll Entzücken
An diesen heißen Busen drücken
Und ewig wäre sie dann mein.

La Danza

Text by: Count Carlo Pepoli

Già la luna è in mezzo al mare,
mamma mia si salterà,
l'ora è bella per danzare
chi è in amor non mancherà.

Presto in danza a tondo,
donne mie venite quà,
un garzon bello e giocondo
a ciascuna toccherà,
finchè in ciel brilla una stella
e la luna splenderà.
Il più bel con la più bella
tutta notte danzerà.

Salta, salta, gira, gira,
ogni coppia a cerchio va,
già s'avvanza si ritira
e all' assalto tornerà.

Serra, serra colla bionda
collabruna va quà e là,
colla rossa vè a seconda
colla smorta fermo sta!

Viva il ballo a tondo a tondo
sono un Rè, sono un Bascià,
è il più bel piacer del mondo
la più cara voluttà.

This likeness is enchantingly lovely

*This likeness is enchantingly lovely,
As no eye has ever beheld !
I feel it, as this heavenly picture
My heart with new emotion fills.
This something I cannot name,
Yet I feel it here like fire burning.*

*Can the feeling be love?
Yes, yes, love it is alone.*

*O, if only I could find her!
O, if only she were standing before me!
I would, would, warmly and chastely,
What would I do?*

*I would full of rapture
Against this glowing bosom her press
And forever then she would be mine.*

The Dance

*Already the moon dips into the sea,
My goodness, she'll jump right in;
The hour is pleasant for dancing,
and no one in love would want to miss it.*

*Swiftly dancing round and round,
My dear ladies, come to me,
See a handsome smiling fellow
Willing to dance with everyone.
While the evening star shines in the sky
And the moon glows brightly,
The most handsome with the fairest
Will dance the night away.*

*Jump, jump, turn and turn,
Every couple circling round,
Back and forth and over again
And return where you began.*

*Hold on tightly to the blonde,
Take the brunette here and there,
take the redhead for a turn,
the wallflower you better not touch.*

*Hooray for dancing round and round,
I'm a king, a pasha too,
This is the greatest pleasure on earth,
And the dearest passion!*

Gretchen am Spinnrade

Text by: Johann Wolfgang von Goethe

Meine Ruh' ist hin, Mein Herz ist schwer,
Ich finde sie nimmer und nimmermehr.

Wo ich ihn nicht hab ist mir das Grab,
Die ganze Welt ist mir vergällt.
Mein armer Kopf Ist mir verrückt,
Mein armer Sinn Ist mir zerstückt.

Meine Ruh' ist hin...

Nach ihm nur schau ich Zum Fenster hinaus,
Nach ihm nur geh ich Aus dem Haus.
Sein hoher Gang, Sein' edle Gestalt,
Seine Mundes Lächeln, Seiner Augen Gewalt,
Und seiner Rede Zauberfluß,
Sein Händedruck, Und ach, sein Kuß!

Meine Ruh' ist hin...

Mein Busen drängt sich Nach ihm hin.
Ach, dürft ich fassen Und halten ihn,
Und küssen ihn, So wie ich wollt,
An seinen Küssen Vergehen sollt!

Meine Ruh' ist hin, Mein Herz ist schwer!

La Zingara

Text by: S.M. Maggioni

Chi padre mi fosse, qual patria mi sia
Invano la gente chiamando mi va;
Del primo mai seppi ed è patria mia
La terra che un fiore, che un frutto mi dà.

Dovunque il destino m'addita un sentiero,
Io trovo un sorriso, io trovo un amor;
Perchè del passato darommi pensiero,
Se l'ora presente è lieta al mio cor?

Può, è vero, il domani un torbido velo
Del l'aure serene l'aspetto turbar;
Ma s'oggi risplende azzurro il mio cielo,
Perchè rattristarmi d'un dubbio avvenir?

Io sono una pianta che ghiaccio non spoglia,
Che tutto disfiada del verno il rigor;
Se fronda qui cade, là un'altra germoglia,
In ogni stagione son carca di fior

Gretchen at the Spinning Wheel

*My peace is gone, my heart is heavy,
I will find it never and never more.*

*Where I do not have him is my grave,
The whole world is bitter to me.
My poor head is crazy to me,
My poor mind is torn apart.*

My peace is gone...

*Only for him do I look out of the window,
Only for him do I go out of the house.
His tall walk, his noble figure,
His mouth's smile, his eyes' power,
And his speech – magic flow,
His handclasp, and ah! His kiss!*

My peace is gone...

*My bosom urges itself toward him,
Ah, might I grasp and hold him!
And kiss him, as I would wish,
At his kisses, I should die!*

My peace is gone, my heart is heavy!

The Gypsy Girl

*Who is my father, what country is mine?
In vain, people sent me away;
At first I never knew, that in my country,
The earth is a flower, a fruit given to me.*

*Whichever path destiny points me to,
I find a smile, I find love;
Because the past makes me wonder
If the future presents happiness to my heart?*

*It is true that tomorrow a dark veil
May disturb the serene breezes;
But today, my blue sky is shining –
Why worry for an uncertain future?*

*I am a plant that ice cannot spoil,
Which defies the cruel winter;
If a leaf falls here, another will grow there,
In every season I am a full flower!*

Amour! viens aider ma faiblesse!

Samson, recherchant ma présence,
Ce soir doit venir en ces lieux.
Voici l'heure de la vengeance
Qui doit satisfaire nos dieux!

Amour! viens aider ma faiblesse!
Verse le poison dans son sein!
Fais que, vaincu par mon adresse,
Samson soit enchaîné demain!
Il voudrait en vain de son âme
Pouvoir me chasser, me bannir!
Pourrait-il éteindre la flamme
Qu'alimente le souvenir?
Il est à moi! c'est mon esclave!
Mes frères craignent son courroux;
Moi seule, entre tous, je le brave,
Et le retiens à mes genoux!
Contre l'amour, sa force est vaine;
Et lui, le fort parmi les forts,
Lui, qui d'un peuple rompt la chaîne,
Succombera sous mes efforts!

Poljubila ja na pechal'

Text by: Aleksey Nikolayevich Pleshcheyev

Poljubila ja,
Na pechal' svoju,
Sirotinushku
Bestalannogo.
Uzh takaja dolja
mne vypala!
Razluchili nas
Liudy sil'nyje;
Uvezly jegu,
Sdali v rekruty...
I soldatkoj ja,
Odinokoj ja,
Znat' v chuzhoj izbe
I sostarejus'...
Uzh takaja dolja
Mne vypala.

Love, come to aid my weakness!

Samson, desiring my presence,
must come to this place tonight.
The hour of vengeance, which must
satisfy our gods, is here!

Love, come to aid my weakness!
Pour the poison into his bosom!
Make Samson, vanquished by my skill,
be bound in chains tomorrow!
In vain should he wish to be able to
drive me out, banish me, from his soul!
Could he be able to quench the flame
which memory feeds?
He is mine! He is my slave!
My brethren fear his wrath;
I alone, among all- I defy him,
and restrain him at my knees!
Against love, his strength is in vain;
and he, the strongest among the strong-
he, who breaks a peoples' chains,
will yield under my endeavors!

The Soldier's Wife

I have fallen in love
To my sorrow
With a wretched
Orphan boy.
That is the fate
Which has befallen me.
Powerful people
Separated us,
They took him away
To be a recruit.
And a soldier's wife,
I am left alone,
It seems that I shall grow old
In a stranger's home.
That is the fate
Which has befallen me.

Не пой, красавица!

Text by: Alexander Pushkin

Не пой, красавица, при мне
Ты песен Грузии печальной:
Напоминают мне оне
Другую жизнь и берег дальный.

Увы! напоминают мне
Твои жестокие напевы
И степь, и ночь — и при луне
Черты далекой, бедной девы.

Я призрак милый, роковой,
Тебя увидев, забываю;
Но ты поешь — и предо мной
Его я вновь воображаю.

Не пой, красавица, при мне
Ты песен Грузии печальной:
Напоминают мне оне
Другую жизнь и берег дальный.

Quando rapito in estasi

Regnava nel silenzio alta la notte e bruna...
Colpia la fonte un pallido
raggio di tetra luna...
Quando sommosso un gemito
fra l'aure udir si fe',

Ed ecco su quel margine l'ombra
mostrarsi a me! Ah!

Qual di chi parla muoversi il labbro suo
vedea,
E con la mano esanime
chiamarmi a sé pareo.
Stette un momento immobile poi rapida
sgombrò,
E l'onda pria sì limpida,
di sangue rosseggiò!

Egli è luce a' giorni miei,
e conforto al mio penar.

Quando rapito in estasi del più cocente
amore,
Col favellar del core
mi giura eterna fe';
Gli affanni miei dimentico,
gioia diviene il pianto...
Parmi che a lui d'accanto,
si schiuda il ciel per me!

Oh, Never Sing to me Again!

Oh, never sing to me again
the songs of Georgia, fair maiden.
Their tones recall to me in vain,
far distant shores with sorrow laden.

Alas! Those songs remembrance stir,
full many memories round me gather.
The steps, at night, in vision clear,
the form and features of another!

This image, fatal, yet so true.
At sight of thee will surely vanish.
But at thy voice to rise anew,
that all my striving fails to banish.

So never sing to me again
the songs of Georgia, fair maiden.
Their tones recall to me in vain,
far distant shores with sorrow laden.

When lost in ecstasy

Listen, at dead of night, in the silent darkness...
A pallid ray of eerie moonlight
fell upon the fountain...
When a low moan was heard
on the breeze,

And there on the verge the spectre
appeared to me...Ah!

I saw her lips moving as if she were
speaking,
And with her lifeless hand
she seemed to beckon me to her;
For a moment she stood motionless, then suddenly
vanished...
And the waters, so clear before,
reddened as with blood.

He brings light to my days,
and solace to my suffering.

When, lost in ecstasy of ardent
passion,
With the language of the heart,
he swears eternal love,
I forget my sorrows
joy dries my tears,
And it seems that when I am near him,
heaven opens for me!

Ach, so fromm

Ach, so fromm,
Ach, so traut,
hat mein Auge sie erschaut.

Ach, so mild und so rein
drang ihr Bild in's Herz mir ein.
Banger Gram, eh' sie kam,
hat die Zukunft mir umhüllt;
doch mit ihr blühte mir
neues Dasein lusterfüllt.
Weh! Es schwand, was ich fand;
ach, mein Glück erschaut' ich kaum—
bin erwacht und die Nacht
raubte mir den süßen Traum.
Martha, Martha!
Du entschwandest,
und mein Glück nahmst du mit dir.
Gib mir wieder, was du fandest,
oder theile es mit mir.
Ja, mit mir!

Before Life and After

Text by: Thomas Hardy

A time there was - as one may guess
And as, indeed, earth's testimonies tell -
Before the birth of consciousness,
When all went well.

None suffered sickness, love, or loss,
None knew regret, starved hope, or heart-burn-
ings;
None cared whatever crash or cross
Brought wrack to things.

If something ceased, no tongue bewailed,
If something winced and waned, no heart was
wrung;
If brightness dimmed, and dark prevailed,
No sense was stung.

But the disease of feeling germed,
And primal rightness took the tinct of wrong;
Ere nescience shall be reaffirmed
How long, how long?

Ah, so innocent

Ah, so innocent—
ah, so dear—
my eyes have beheld her.

Ah, so gently and so purely
her image penetrated my heart.
Sad dejection, before she came,
clouded the future for me;
but with her,
a new sense of being bloomed joyfully in me.
Woe! It vanished—what I found;
ah, I scarcely glimpsed my happiness—
I awoke, and the night
robbed me of the sweet dream.
Martha, Martha!
You vanished,
and you took my happiness with you.
Restore to me what you found,
or share it with me.
Yes, with me!

Walt Whitman in 1989

Text by: Perry Brass

Walt Whitman has come down
today to the hospital room;
he rocks back and forth in the crisis;

he says it's good we haven't lost
our closeness, and cries
as each one is taken.

He has written many lines
about these years: the disfigurement
of young men and the wars

of hard tongues and closed minds.
The body in pain will bear such nobility,
but words have the edge

of poison when spoken bitterly.
Now he takes a dying man
in his arms and tells him

how deeply flows the River
that takes the old man and his friends
this evening. It is the River

of dusk and lamentation.
"Flow," Walt says, "dear River,
I will carry this young man

to your bank. I'll put him myself
on one of your strong, flat boats,
and we'll sail together all the way
through evening."

Mögst du, Mein Kind

Mögst du, mein Kind, den fremden Mann
willkommen heissen;
Seemann ist er gleich mir,
das Gastrecht spricht er an.
Lang' ohne Heimat, stets auf fernen,
weiten Reisen, in fremden Landen
er der Schätze viel gewann.
Aus seinem Vaterland verwiesen,
für einen Herd er reichlich loht:
Sprich, Senta, würd' es dich verdriessen,
wenn dieser Fremde bei uns wohnt?

(Daland wendet sich zum Holländer)

Sagt, hab' ich sie zuviel gepriesen?
Ihr seht sie selbst — ist sie Euch recht?
Soll ich vom Lob noch überfliessen?
Gesteht, sie zieret ihr Geschlecht!

(Der Holländer macht eine Bewegung des
Beifalls.)

Mögst du, mein Kind, dem Manne freundlich
dich erweisen!
Von deinem Herzen auch spricht holde Gab' er
an;
reich ihm die Hand, denn Bräutigam sollst du
ihn heissen:
stimmst du dem Vater bei,
ist morgen er dein Mann.

(Daland zieht einen Schmuck hervor und zeigt
ihn seiner Tochter.)

Sieh dieses Band, sieh diese Spangen!
Was er besitzt, macht dies gering.
Muss, teures Kind, dich's nicht verlangen?
Dein ist es, wechselst du den Ring.

(Senta, ohne ihn zu beachten, wendet ihren
Blick nicht vom Holländer ab, sowie auch
dieser, nur in den Anblick des Mädchens
versunken ist.)

Doch keines spricht... Sollt' ich hier lästig sein?
So ist's! Am besten lass'ich sie allein.

(zu Senta)

Mögst du den edlen Mann gewinnen!
Glaub mir, solch Glück wird nimmer neu.

(zum Holländer)

Bleibt hier allein! Ich geh' von hinnen:
Glaubt mir, wie schön, so ist sie treu!

Would you, my child?

Can you, my child, give kindly welcome to this
stranger?
Seaman is he, like me,
and asks to be our guest.
Long without homeland, always roaming
distant waters, from far-off climes
he's won much treasure for his chest.
He lives in exile from his country,
And for a hearth will richly pay.
Well, Senta, would it much disturb you
Should such a stranger with us stay?

(to the Dutchman)

Say, have I praised her over-highly?
You see her now, is she not fair?
Shall I continue pouring praises?
Confess, is she not past compare?

(The Dutchman nods. Daland turns again to
Senta.)

Will you, my child, show friendly favour to
the stranger?
He asks a gracious gift, a heart that's kindly
bred.
Give him your hand, it is yours to call him
bridegroom.
If of your father's mind,
tomorrow you will wed.

(He shows Senta some jewelry.)

Look on this band, look on these bracelets!
To what he owns these are but toys.
Dear child, you surely must desire them.
Exchange your ring and these are yours!

(Senta pays no attention. She and the Dutchman
are staring at each other.)

Yet neither speaks. Why should I weary them?
I know. It's best I leave them both alone.

(to Senta)

May you obtain this noble husband!
Luck such as this will not come twice!

(to the Dutchman)

Stay here alone! I'm going to leave you.
Know it: she's true as she is fair.

Caro nome

Gualtier Maldè
nome di lui sì amato,
ti scolpisci
nel core innamorato!

Caro nome che il mio cor
festi primo palpar,
le delizie dell'amor
mi dêi sempre rammentar!

Col pensier il mio desir
a te sempre volerà
e fin l'ultimo sospir,
caro nome, tuo sarà.

Il mio desir a te
ognora volerà!

Love's Philosophy

Text by: Percy Bysshe Shelley

The mountains mingle with the river
And the rivers with the ocean;
The winds of Heav'n mix forever
With a sweet emotion.
Nothing in the world is single;
All things, by a law divine,
In one another's being mingle,
Why not I with thine?

An die Musik

Text by: Franz von Schober

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb' entzunden,
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf' entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

When I Have Sung My Songs

Text by: Ernest Charles

When I have sung my songs to you,
I'll sing no more.
'Twould be a sacrilege to sing
At another door.
We've worked so hard to hold our dreams,
Just you and I.

Dear name

Gualtier Maldè
his name that I love so much,
you engrave yourself
in my enamoured heart!

Dear name, which first made
my heart palpitate,
you must always remind me of
the delights of love!

In my thoughts, my desire
will always fly to you;
and even my last breath,
dear name, will be yours.

My desire will evermore
fly to you!

See, the mountains kiss high Heav'n,
And the waves clasp one another;
No sister flower would be forgiv'n
If it disdained its brother.
And the sunlight clasps the earth,
And the moonbeams kiss the sea,
What are all these kissings worth,
If thou kiss not me?

To Music

You wondrous Art, in how many grey hours,
When life's fierce orbit ensnared me,
Have you kindled my heart to warm love,
Have you transported me into a better world!

How often has a sigh escaping from your harp,
A sweet, sacred chord of yours
Opened up for me the heaven of better times,
Oh lovely Art, for that I thank you!

I could not share them all again –
I'd rather die
With just the thought that I had loved so well,
So true,
That I could never sing again,
Except to you.